Review
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of those in whose charge it is placed, which endeavors to keep steadily in view the interests of coming generations, for whom as well as for living people the institution is created, and the destructiveness of those people who regard public property as everybody's property, to be used according to individual notices of propriety" (pp. 10–11).

With the exception of technological developments that postdate the period under review, virtually all preservation issues recognized today were matters of concern in the earlier period. A library conference in St. Gall, Switzerland, in 1898 dealing with collaboration in photographic facsimiles of rare manuscripts seems particularly prescient. There are interesting glimpses of social history as well, as in the 1879 recommendation of the Cooperation Committee of the American Library Association that libraries stock two types of protective jackets, light ones for genteel readers and darker for working-class patrons (p. 52). Cleanliness, especially of circulating books, was a frequent preoccupation as illustrated by the cleaning program of the Millicent Library in Fairhaven, Massachusetts (ca. 1905): "Another problem which we have had to meet was how to keep our books from becoming soiled and repulsive in a very short time after going into circulation. . . . We have developed a regular library laundry practice of which someone may be glad to learn. . . . Using a common dishmop, the book is subjected to a thorough scrubbing in water in which is put a small quantity of ammonia, [resulting in] a clean, fresh-looking volume that will not offend the most fastidious borrower" (p. 108). Clearly not all earlier methods could now be recommended or afforded.

Another fascinating aspect of Higginbotham's account should be noted: the emphasis on library economy and the costs of preservation. I cannot resist giving one more example of her effective use of quotation from her vast reading. A reviewer in Britain's *Library World* in 1906, criticizing John Cotton Dana's use of bindings too good for books printed on poor paper, notes that "a librarian's business is to see that the expenditure on the shell is kept within reasonable bounds, and that money is not thrown away upon husks which simply have to shield for a brief period a kernel devoid of vitality or interest" (p. 99). One wonders whether some analogy could be drawn with our current uses of CD-ROMs and leased databases.

These are but a few examples of the thought-provoking nature of Higginbotham's historical excursion. It should find many readers, not only among preservation specialists but also among all those who ponder the nature of our profession.

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L'art de l'ex-libris erotique. By GERNOT BLUM. Translated from German by DOMINIQUE PETIT. Paris: Picard, 1990. Pp. 271. FF 360. ISBN 2-7084-0400-8.

L'ex-libris: Histoire, art, techniques. By GERMAIN MEYER-NOIREL. Paris: Picard, 1989. Pp. 261. FF 430. ISBN 2-7084-0368-0.

At first glance, bookplates may seem one of the more esoteric and less important aspects of the book arts, scarcely worthy of serious attention. Yet closer inspec-

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tion reveals that they attract enormous attention from both scholars and collectors. Societies, publications, and prestigious collections dedicated to their study and appreciation abound. Both as marks of book ownership and as an autonomous medium of artistic expression, bookplates loom large within any consideration of historical bibliography and graphic/book design. Indeed, the field has become so large and varied that it can be subdivided into specialized areas of interest, as these two publications reveal.

Meyer-Noirel, president of l'Association Francaise pour la Connaissance de l'Ex-Libris, has produced the first modern general history of French bookplates—termed *ex-libris*. Filled with illuminating details, the book discusses the singularly important role played by France in their development from the invention of printing to the present. Precursors and important variants such as bookstamps are also discussed. There are gracefully written and well-illustrated chapters on the Renaissance, the seventeenth and eighteenth centuries, the Revolutionary and Napoleonic eras, and the romantic, industrial, and modern eras of the past two centuries. Other chapters deal with color bookplates and with publications, collections, societies, auction sales, conferences, and exhibitions. A typical chapter discusses the dominant design styles of bookplates in a given era, the techniques employed in their production, the names of leading artists and artisans, and a profile of owners.

Of particular note is the chapter on the eighteenth century, by far the longest, the text and illustrations of which reveal the enormous vitality and range of artistic expression found among its bookplates. A later chapter on the Revolution reveals how drastically its momentous events curtailed the preceding exuberance. The sections on owners reveal that the steady growth of personal libraries between the Renaissance and the nineteenth century was paralleled by bookplates becoming less works of art than sober indications of ownership. Equally revealing are the sections dealing with the artists and artisans who created bookplates. Great names appear throughout: François Boucher in the eighteenth century, Viollet Le Duc, Edouard Manet, Alphonse Mucha, and Toulouse Lautrec in the nineteenth century, and Jean Cocteau, Pablo Picasso, and Salvador Dali in the twentieth.

While there is no bibliography, there are footnotes and a good index. All the illustrations are in black and white except for those in the chapter on color bookplates.

Gernot Blum's book, which first appeared in German in 1986, has been published in this French edition under the general supervision of Meyer-Noirel. Fully illustrated, it discusses a topic that is rarely studied in the anglophone world. After a brief introduction, Blum, who is a major collector of bookplates and has written extensively on them, turns the discussion immediately to the erotic. In general chapters he discusses the artistic creators of such bookplates, those who commission them, and the history of the genre, which is largely a twentieth-century phenomenon. In his chapter on different countries, he shows that Germany leads the way and devotes only three short paragraphs to Britain, the United States, and Australia. No mention is made of Canada. A chapter is devoted to six particularly important artists of erotic bookplates: Franz von Bayros, Michel Fingesten, Jean Morisot, Italo Zetti, Max Kislinger, and Mark F. Severin. The rest of the book is organized by the following themes: the female body, the male body, foreplay, sexual union, cunnilingus and fellatio, several partners, same sex (lesbianism), onanism, animals, Leda and the swan, satyrs,

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pans and fauns, death, and humor. Each section is copiously illustrated and begins with a brief introduction.

There are indexes of names, including owners of bookplates illustrating the book. There is also an extensive bibliography but no footnotes. The reproductions are in black and white, except for one section of thirteen in color on different themes.

Profusely illustrated and scholarly in treatment, both books are at once esoteric but important contributions to the study and appreciation of the book arts in general and bookplates in particular. No historical collection of French publications containing bookplates can afford to be without Meyer-Noirel's book, which could provide important clues for bibliographical identification. Blum's book with its intriguing mixture of humor, naughtiness, provocation, and essential information will be equally important for collectors of bookplates and erotica. Clearly written in easily understood French, these two books will yield much valuable and enjoyable information to a wide range of collectors, librarians, and scholars.

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Exchanging Bibliographic Data: MARC and Other International Formats. By ELLEN GREDLEY and ALAN HOPKINSON. Ottawa: Canadian Library Association; London: Library Association; Chicago: American Library Association, 1990. Pp. xxii+329. ISBN 0-88802-258-1 (CLA); 0-85365-899-4 (LA); 0-8389-2151-5 (ALA).

According to the preface, this book "is intended to provide students, librarians, information scientists and systems analysts with an introduction to the nature of bibliographic records and machine-readable bibliographic data formats, an outline of the major international exchange formats developed for transfer of bibliographic data and some indication of the problems raised by attempts to exchange data between agencies in different countries" (p. xiii). That is a fair description of the book, which, however, does a much better job on international exchange formats than on the nature of records and formats.

The first chapter, "Bibliographic Data and Bibliographic Records," provides a somewhat scattered overview of too many topics in too little space (thirty-seven pages). Chapter 2, "Bibliographic Data Formats," also tries to cover too much ground in too little space (thirty pages) but does provide needed background for the rest of the book.

Chapter 3, "MARC: Its Nature, History and Development," takes up a third of the book, including a lengthy appendix to the chapter comparing UKMARC and USMARC. As a brief history of the development of international and national MARC formats, it seems quite good and is extensively annotated.

Chapter 4, "International MARC Activities and UNIMARC," is interesting but seems to be a sanitized history of an apparently autocratic development. Chapter 5, "Other International Formats," discusses the UNISIST reference manual, Unesco Common Communication Format (CCF), and, briefly, the International Serials Data System format. The descriptions are clearly knowledge-

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